# Paul Williams





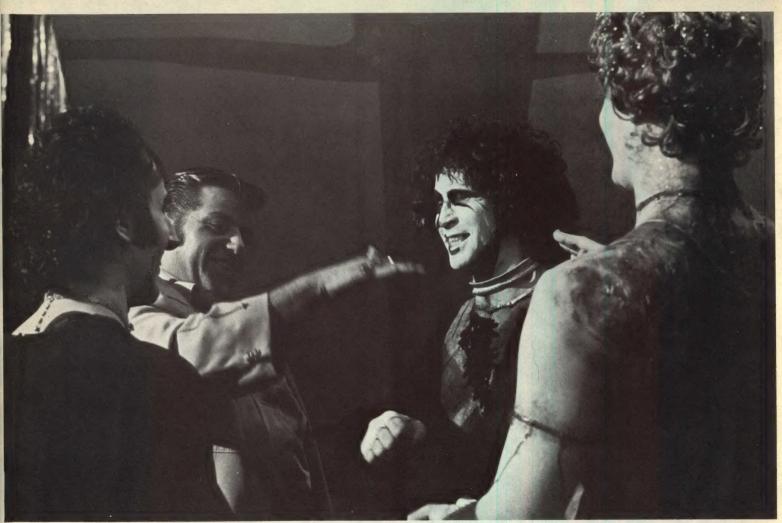




Swan (PAUL WILLIAMS) and The Phantom (WILLIAM FINLEY) confront each other prior to the opening of the Paradise, the ultimate rock palace.



The Phantom (WILLIAM FINLEY) is the mysterious figure who haunts the Paradise, the ultimate rock palace.







The Juicy Fruits (HAROLD OBLONG, ARCHIE HANN and JEFFREY COMANOR), a nostalgia-oriented rock group, perform at the famed Paradise









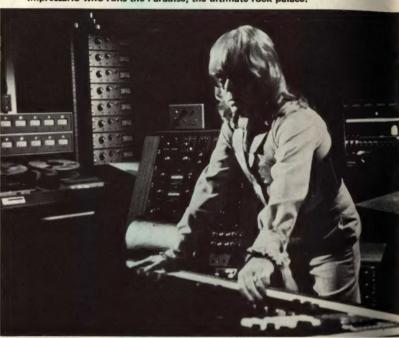
Beef (GERRIT GRAHAM) is the glitter-rock singer whose performance opens the fabulous Paradise.



Composer Winslow Leach (WILLIAM FINLEY) is a surprise visitor at an audition for background singers to perform his music.



Swan (PAUL WILLIAMS) is the incredibly successful record producer and impressario who runs the Paradise, the ultimate rock palace.

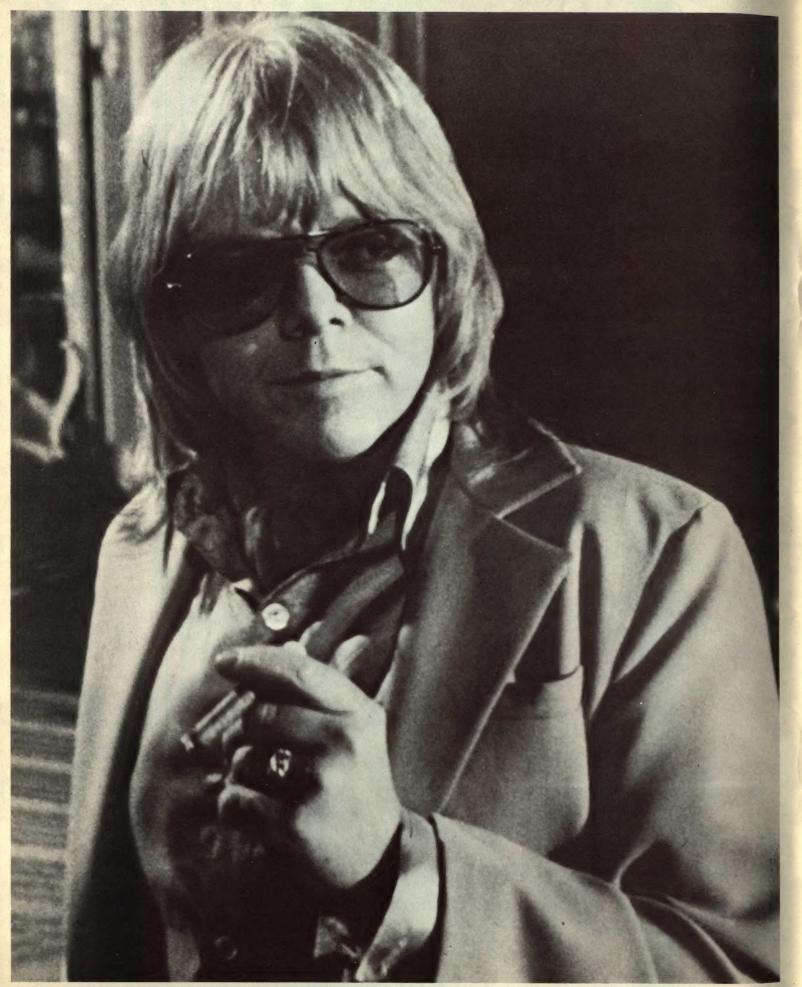


The Phantom (WILLIAM FINLEY), at the console composing his music for the gala opening of the Paradise, the ultimate rock palace.



Phoenix (JESSICA HARPER) is the aspiring songstress who gains stardom at the Paradise, the ultimate rock palace.





Swan (PAUL WILLIAMS) is the incredibly successful record producer and impressario who runs the Paradise, the ultimate rock palace.



Swan (PAUL WILLIAMS) and Phoenix (JESSICA HARPER) on stage for a lavish production number at the opening of the Paradise, the ultimate rock palace.









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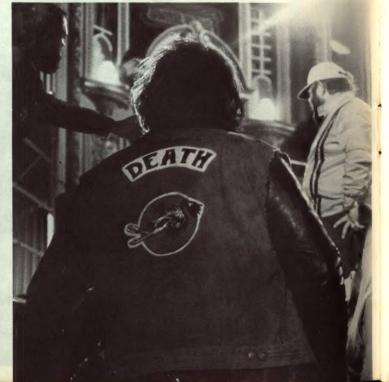
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For: Triangle Music Corp., 555 Palm Springs Mile Hialeah, Florida 33012

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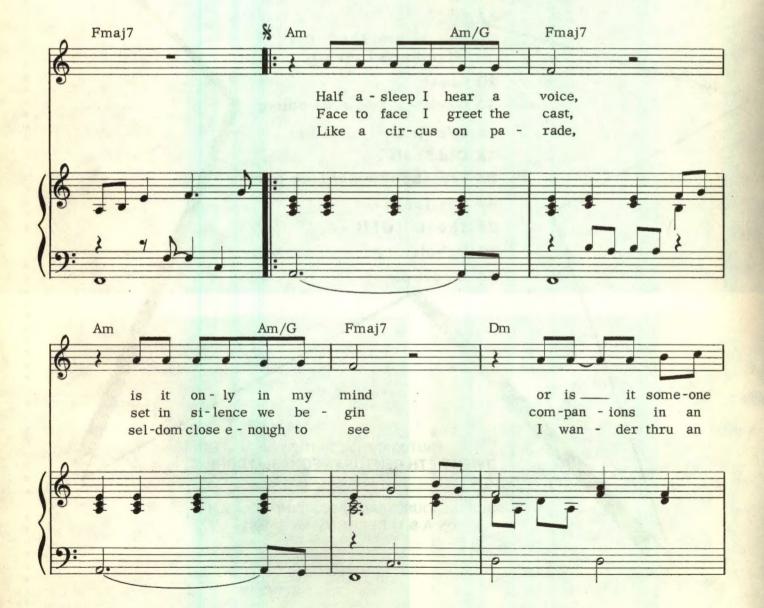




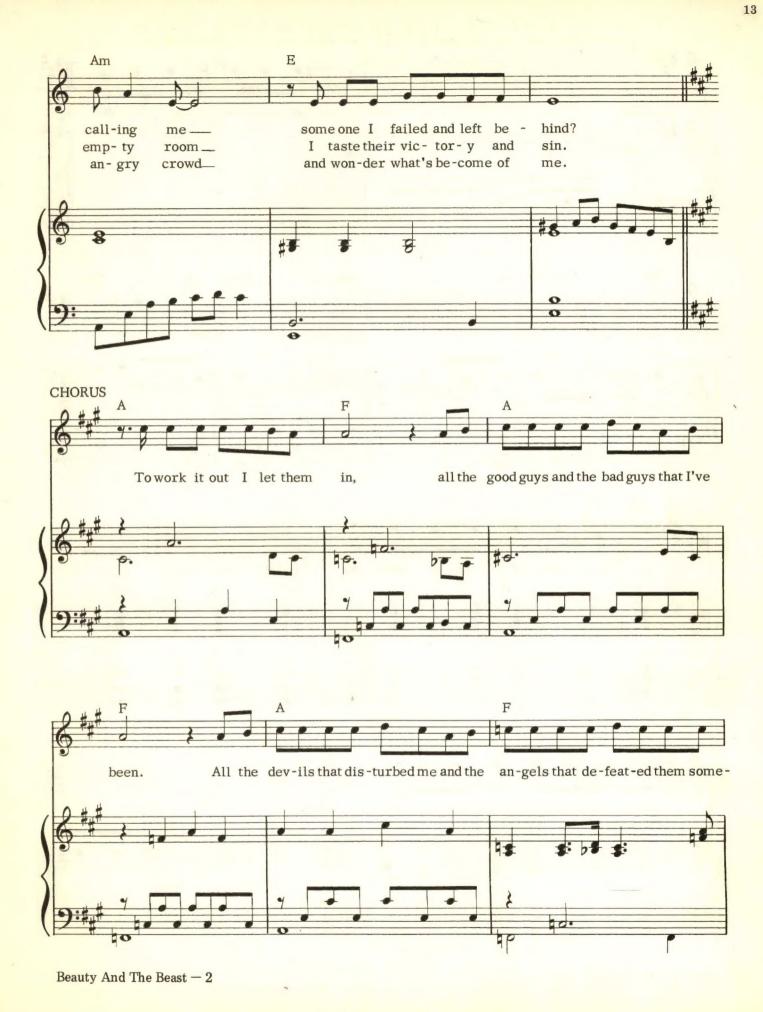
## BEAUTY AND THE BEAST (PHANTOM'S THEME)

Words and Music By PAUL WILLIAMS





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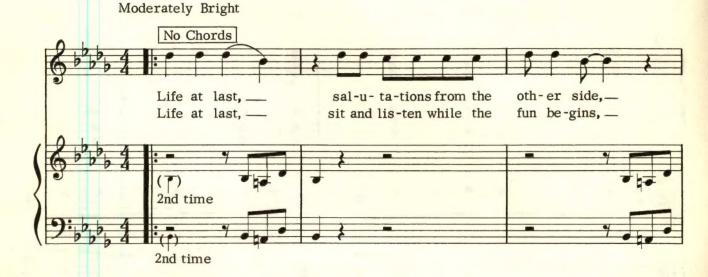


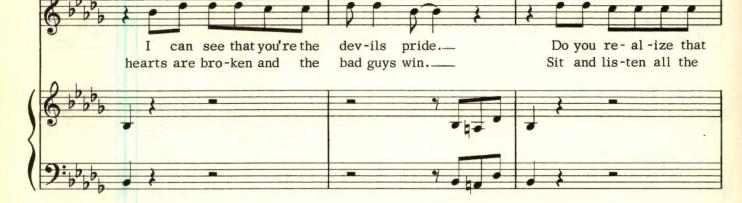




## LIPE AT LAST

Words and Music
By
PAUL WILLIAMS

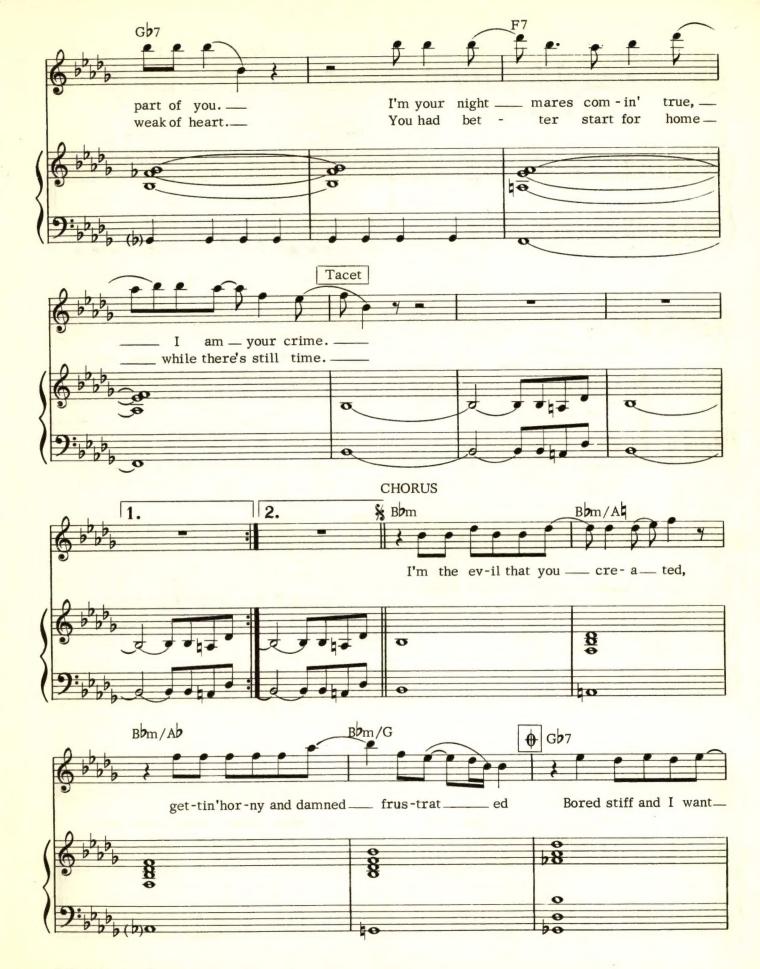






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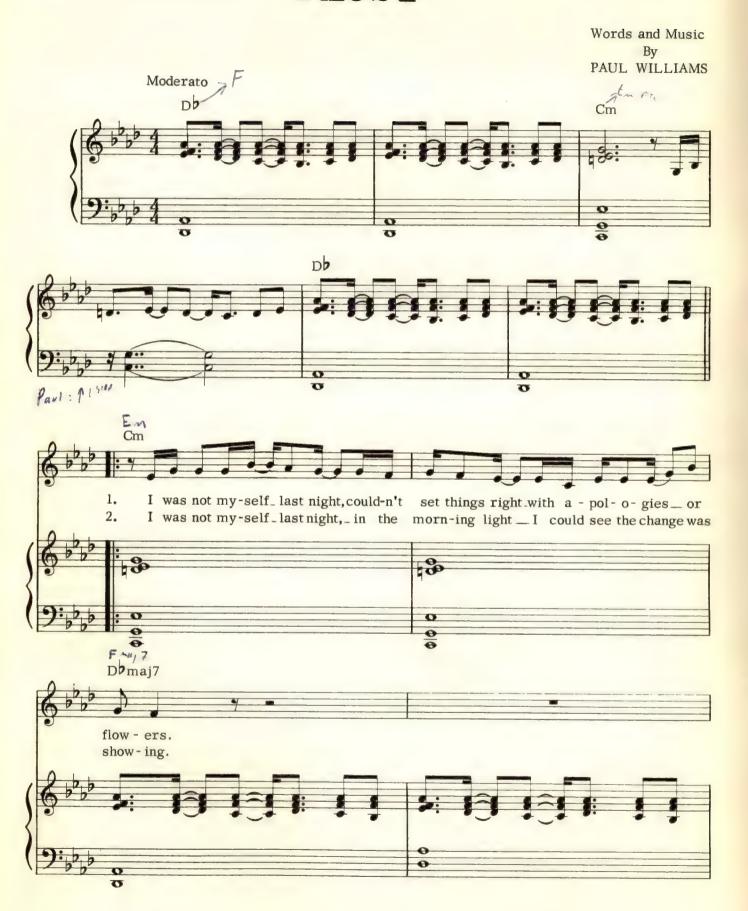


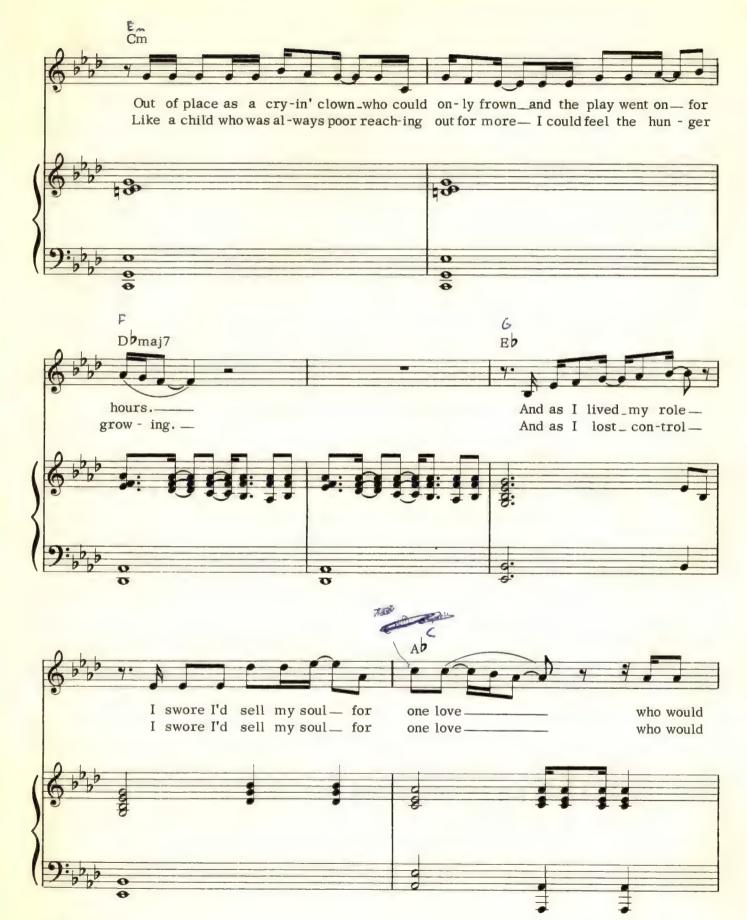
Life At Last — 2



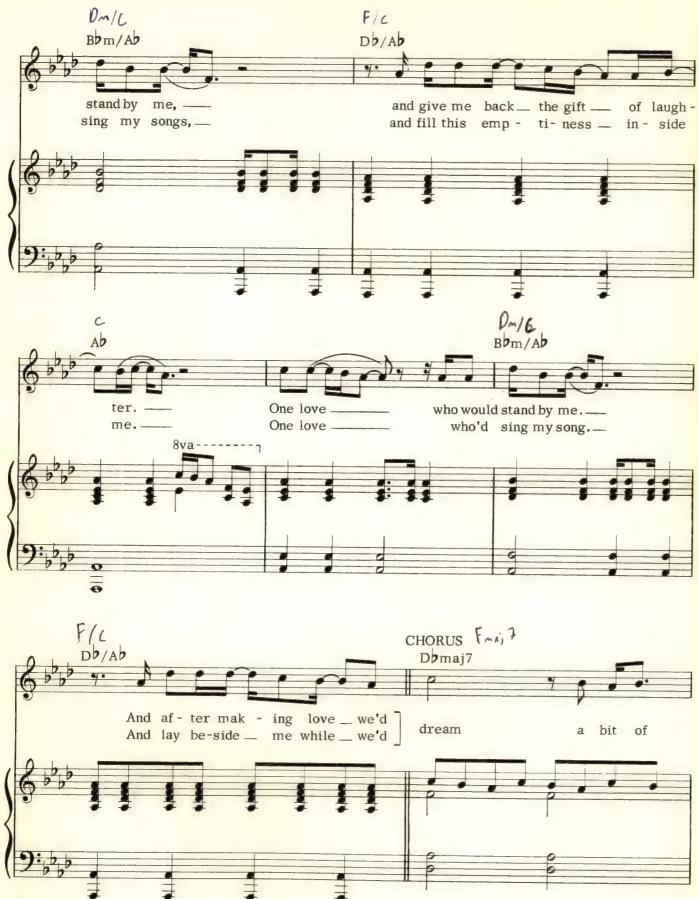


## PAUST

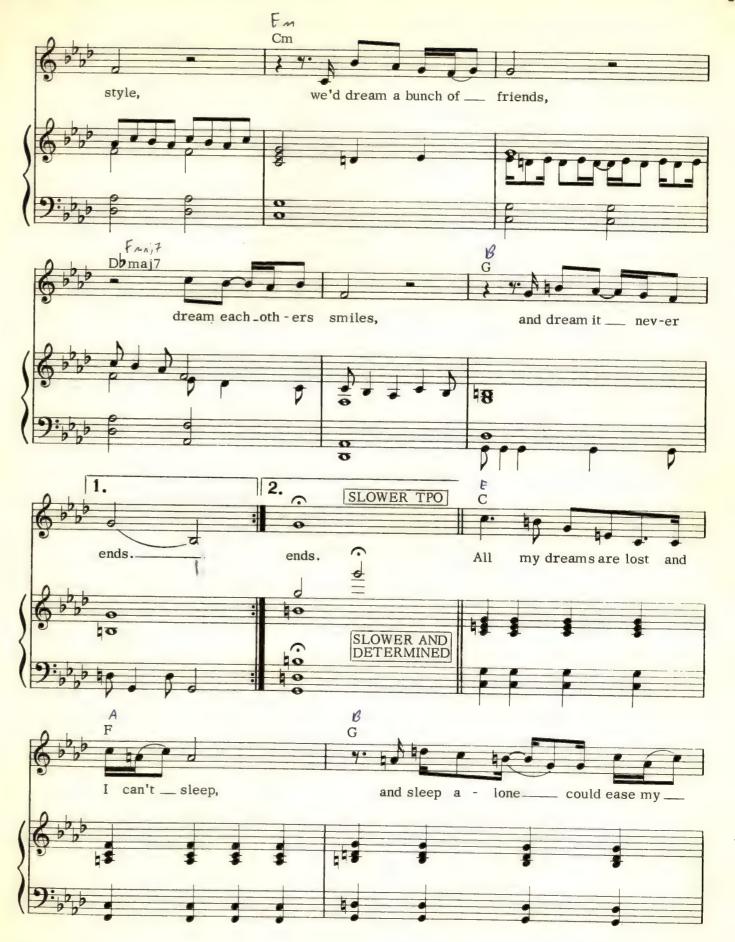




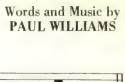
Faust - 2



Faust - 3



Faust - 4







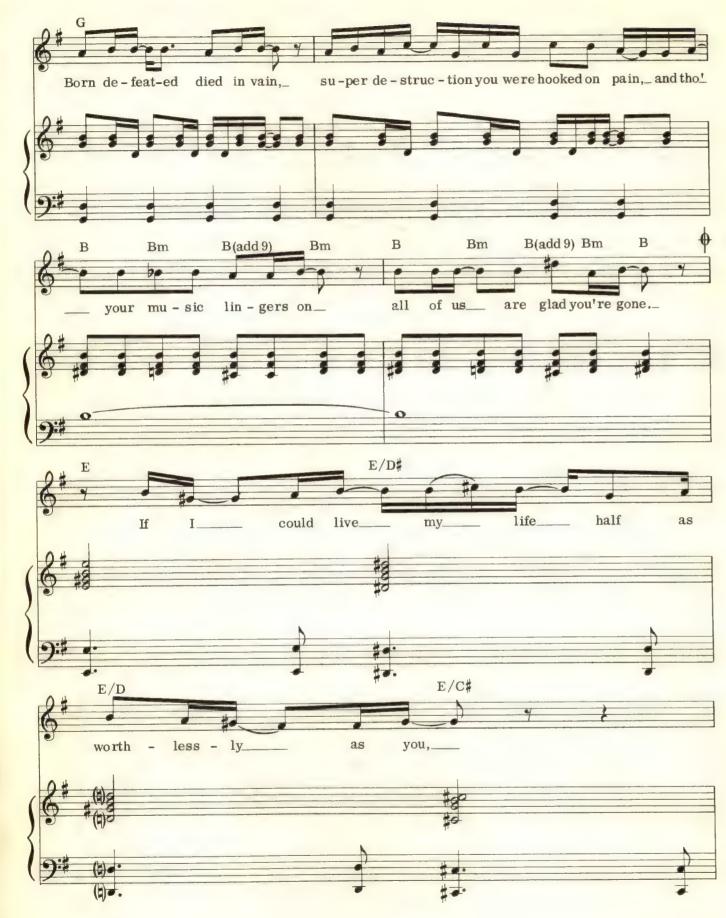




The Hell Of It – 2



The Hell Of It - 3



The Hell Of It – 4



The Hell Of It - 5

## GOODBYE, EDDIE, GOODBYE

Words and Music By PAUL WILLIAMS



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ya ya ya ya ya ya For ya ya ya SPOKEN love. for love. -"Now...the tragic story: Ω 0 Em Eddie's sister, Mary Louise, ... needed an operation. Goodbye, Eddie, Goodbye – 4

Goodbye, Eddie, Goodbye – 3





Goodbye, Eddie, Goodbye - 6



Goodbye, Eddie, Goodbye - 7



Goodbye, Eddie, Goodbye – 8

## SOMEBODY SUPER LIKE YOU



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Somebody Super Like You — 2









Somebody Super Like You — 6

### VERSE 3:

We need a man with a head on his shoulders, a nose that is simply divine.

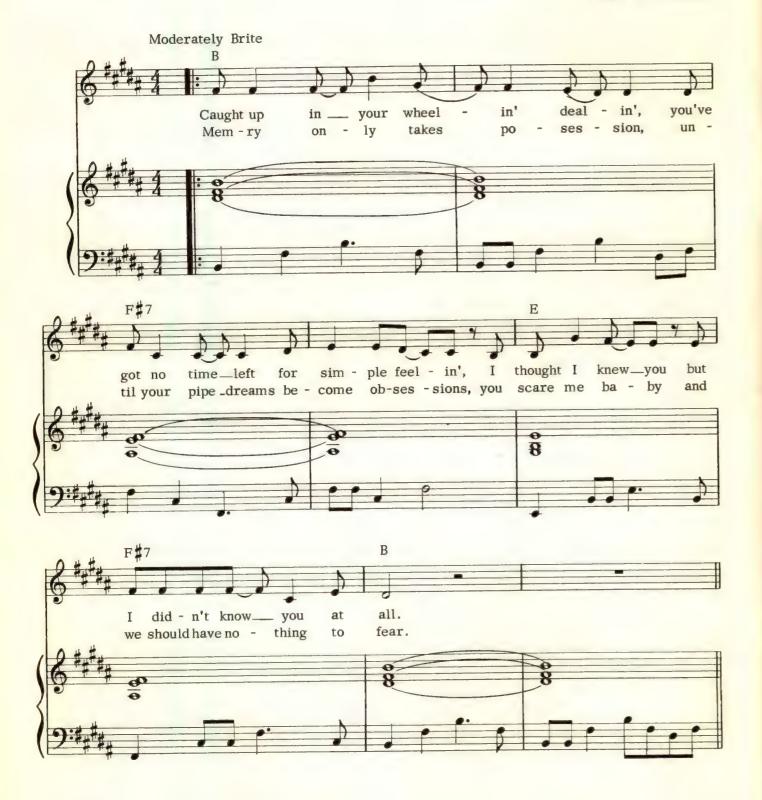
Hollywood smile and a perfect profile and with eyes that would sparkle and shine.

Long flowing hair for the crowning glory, there'd be a man who could tell our story.

Where to go what to do Could it be somebody super like you.

## SPECIAL TOME

Words and Music
By
PAUL WILLIAMS





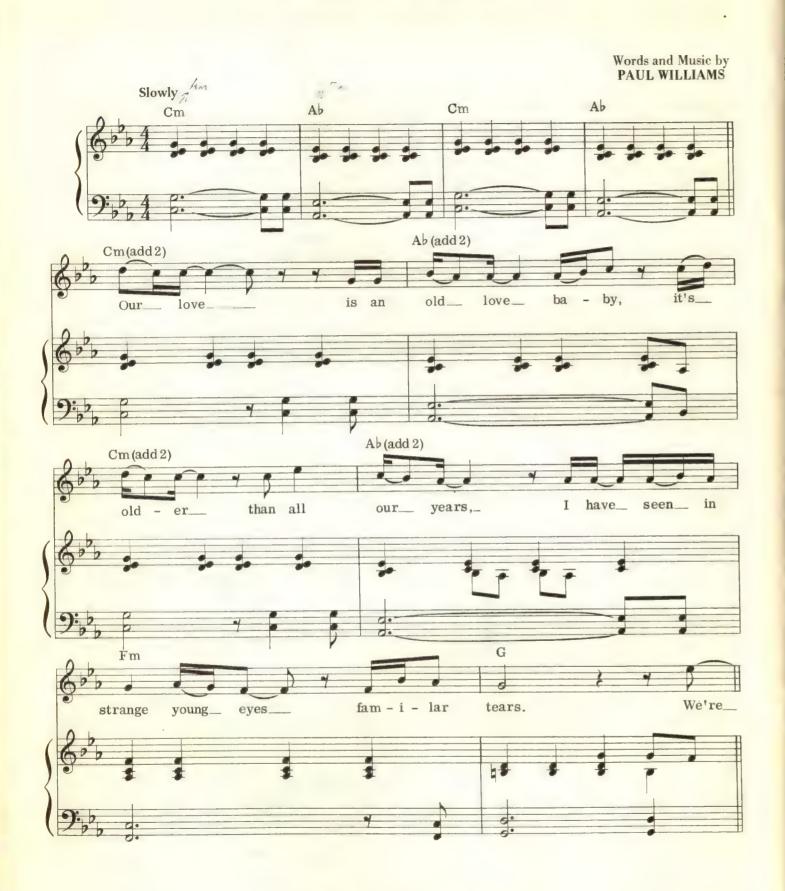
Special To Me – 2





Special To Me - 4

## OLD SOULS



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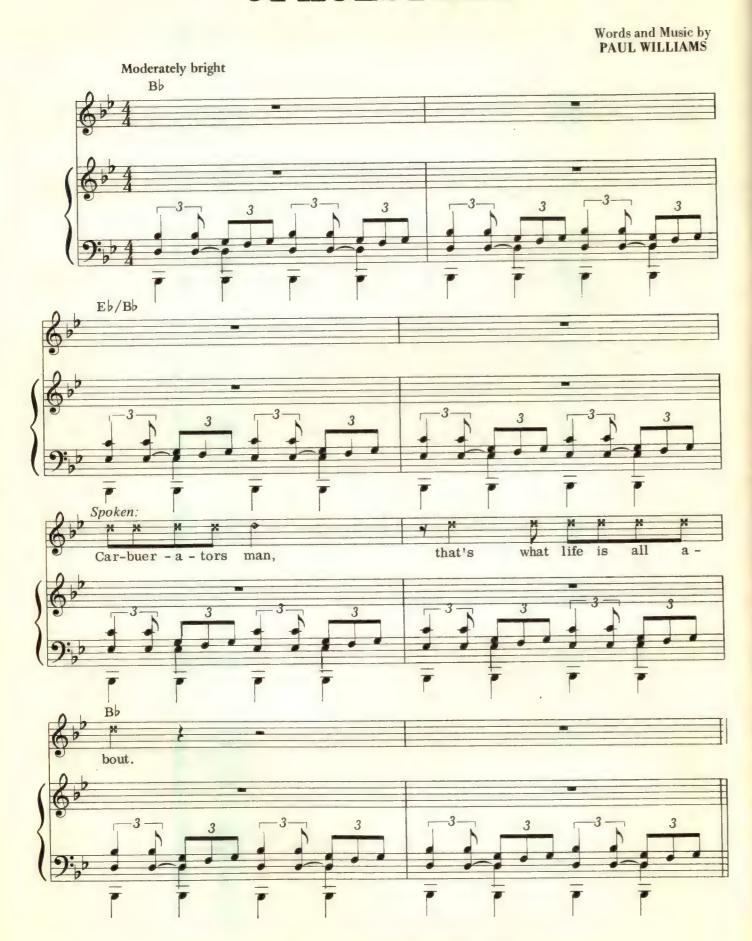
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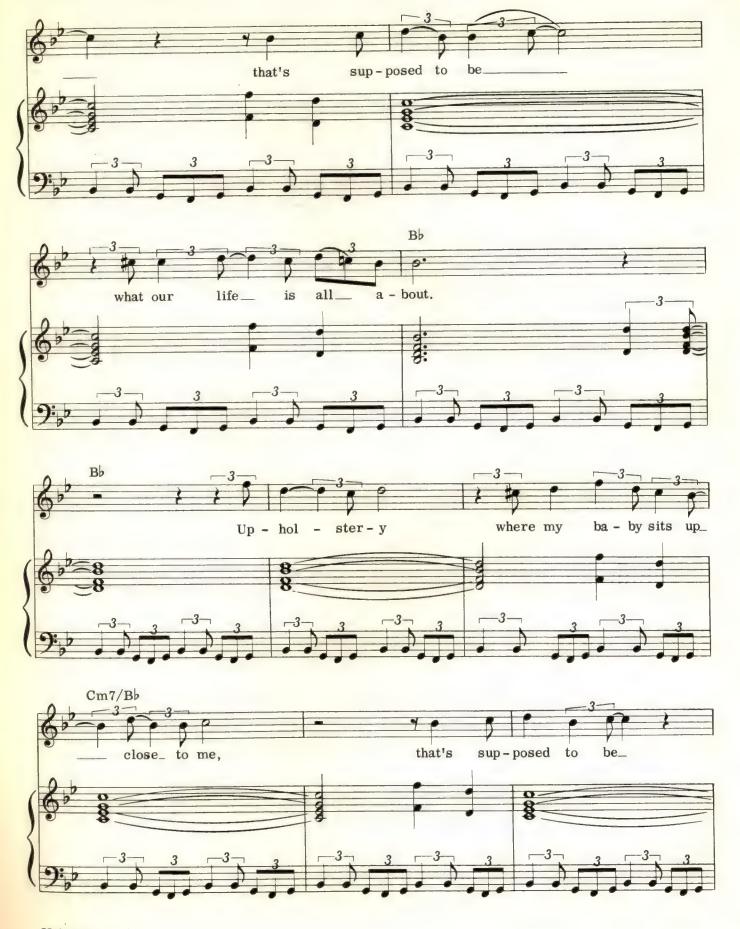
## UPHOLSTERY





Upholstery — 2





Upholstery — 4







#### PHANTOM OF THE PARADISE

#### by Gerrit Graham

Just a minute there, buster/bustress! This isn't just another soundtrack album; it's the soundtrack of Brian De Palma's Phantom of the Paradise, and it's different from what you're used to in the way of movie soundtracks. For one thing, the selections on the album are all songs, genuine rock & roll ditties such as you might (and, with luck, will) hear on the radio. No nebulous mood music, no weirdo 17-second filler bits. For another thing, all the songs were written by the tiny-but-beloved Paul Williams (who also stars in the movie). Paul is best known, of course, for the million-sellers others have had with his songs: the Carpenters' "Rainy Days and Mondays" and "We've Only Just Begun," Three Dog Night's "Just An Old Fashioned Love Song." But Paul is no stranger to the cinematic side of music-making, having scored Cinderella Liberty and The ABC Movie of the Week three times. (Actually, he's no stranger to the cinema, period-he was in The Chase with Brando, he was the warped ten-year-old rocket freak who shot people's dead poodles into eternal orbit in The Loved One, and he played the orangutan war counselor, Virgil, in Battle for the Planet of the Apes.) The songs he's written for Phantom of the Paradise range from Fifties rock 'n' roll through surf-tunes, lush ballads, and pop-rock, to the metallic glitz-blasts of the Seventies. The tracks were laid by Paul's band-Art Munson, guitar; Gary "Boom Boom" Mallaber, drums; Colin Cameron, bass; and David Garland, sax and keyboards-with studio help from Craig Deorge, Mike Melvoin, and Tom Scott. The lead vocals are handled for the most part by the actors who sing the songs in the film.

Now let's get an idea of what's going on here:

#### The Story

Brilliant-but-naive young composer Winslow Leach writes brilliant-but-unwieldy rock cantata based on Faust, the brilliant-but-crazy magician who sold his soul to Old Nick. Brilliant-but-evil rock impresario Swan cons young composer out of his music, transforms it into boffo Top-40 hits, and uses the same to open new rock mecca, the Paradise, after setting Winslow up for a stretch in the slams. Winslow breaks out and trashes the warehouse of Death Records, Swan's label, permanently disfiguring himself in the process by falling into a record press. He turns phantom, replete with bizarro outfit, and sets out to trash the Paradise. Swan makes him a deal: "Lay off the Paradise, and your brilliant-but-innocent girlfriend, Phoenix, can sing the lead role." Another trick, of course—Swan signs brilliant-but-peculiar glitter queen Beef to sing the lead. The Phantom catches the drift and gets back into his trash bag, leading up to a flaming debacle of a finale during which many Waterloos are met.

That's only the barest skeleton of the plot, which is fleshed out with plenty of hairy turns and lots of funny stuff which must be seen to be appreciated/believed.

#### The Songs

"Goodbye, Eddie, Goodbye," done in letter-perfect Fifties style by Swan's latest chart-busting creation, the Juicy Fruits, opens the film in a club in which Winslow Leach, in the break between Juicy Fruits sets, sings and plays...

"Faust," the title song of his rock cantata. No one listens but Swan, whose henchman doubletalks Winslow out of the score. Swan reworks the song into . . .

"Upholstery," a surf revival, for which the Juicy Fruits have become the Beach Bums. Winslow, skulking around the Paradise, hears this travesty and goes berserk. Swan makes the deal to let Phoenix sing, after she auditions with . . .

"Special to Me."

"Phantom's Theme (Beauty and The Beast)" — does that voice sound familiar? It's Paul singing, but in the film it's the pseudo-voice he creates for Winslow (whose tubes were messed up in that industrial mishap), so Winslow can rewrite the cantata, which finally gets under way with . . .

"Somebody Super Like You." Further perverting Winslow's concept, Swan transmogrifies the Juicy Fruits/Beach Bums into the Undeads, who squirm their way through this decadent plea, leading up to . . .

"Life at Last," a thunder-footed distorto-rocker sung by Beef, the very sight of whom brings Winslow howling out of the catacombs in an orginatic frenzy of destruction. With the place in shambles and the crowd screaming for more, Swan's thugs shove Phoenix on stage to sing...

"Old Souls," and needless to say she wows 'em. Swan signs her body and soul while the Phantom plots his next move — to find out what it is, see the movie, which closes with . . .

"The Hell of It," a perfect valedictory for this tragic histoire.

#### The Singers

Paul Williams (Swan) we've covered; hear him on A&M releases, Just An Old Fashioned Love Song, Life Goes On, Here Comes Inspiration and the new A Little Bit of Love.

William Finley (Winslow Leach, the Phantom) is a veteran of the New York avant-garde theatre circuit, having worked with and created material for the Performance Group, the Open Theatre, and the La Mama E.T.C. His association with Brian De Palma has covered many projects, the most recent (previous to *Phantom of the Paradise*) being his superbly creepy performance in *Sisters*.

Jessica Harper (Phoenix) was featured in "Dr. Selavy's Magic Theatre" in New York, and appears on the album of that show. She's worked on both TV and film, and is now set for a juicy part in Woody Allen's latest extravanganza, in which, she says, she "gets to be funny."

Archie Hahn (Juicy Fruits/Beach Bums/Undeads): Archie worked in the L.A. wing of the improvisational revue the Committee, and in *National Lampoon*'s "Lemmings" in New York. He

likes to consider himself "just another guy workin' hard to become an institution." That's him singing "Goodbye, Eddie, Goodbye."

Harold Oblong (JF/BB/U) also saw action in the Committee, and is well remembered for his nasty job on Donovan in "Lemmings." He choreographed the group numbers in the film and sings "Somebody Super Like You." Usually thought of as shy and retiring, he has an ego the size of a house.

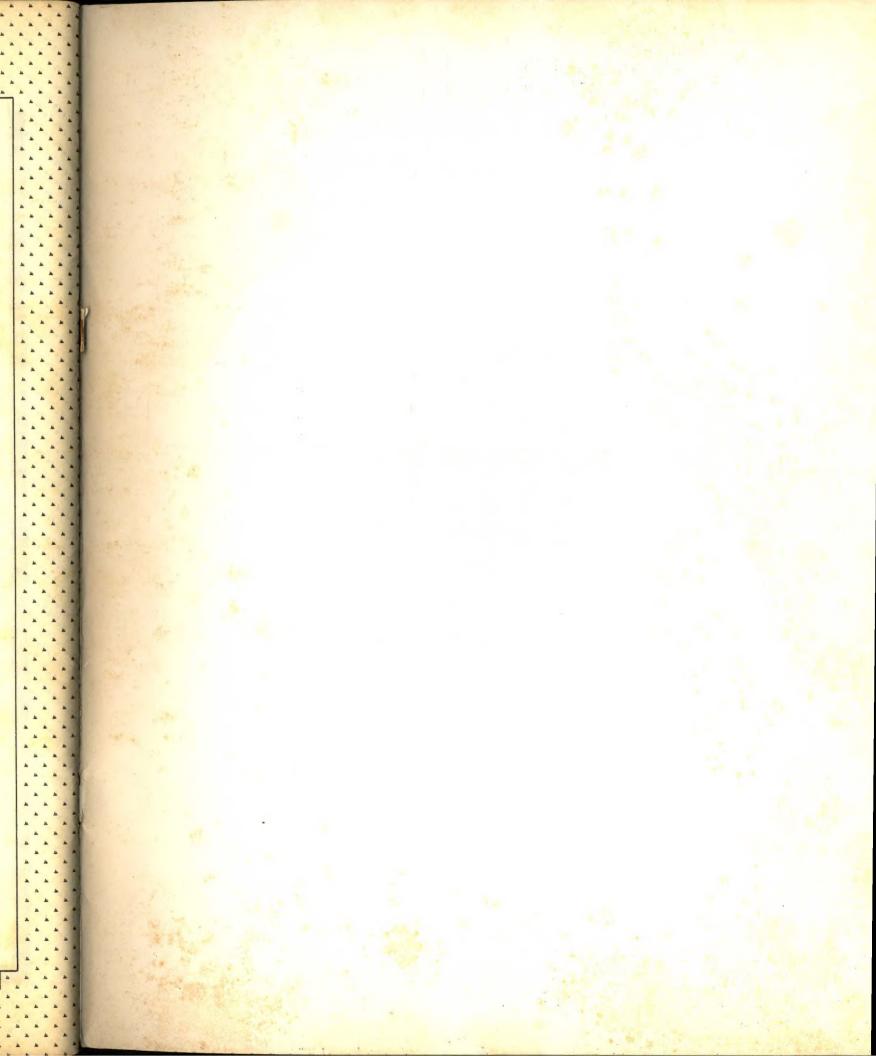
Jeffery Comanor (JF/BB/U) was once signed by Brian Epstein, wrote a lot of B-sides for The Fifth Dimension, and two songs for *Midnight Cowboy*, has collaborated with Shel Silverstein, and has recorded for Vanguard, A&M, and currently Epic, with one eponymously titled album out now, and another on the way, which he hopes will be called *Thanks For The Advance*, *Suckers*.

Ray Kennedy (the voice of Beef, played in the film by Gerrit Graham) was at one time an A&M artist, and is now recording for Columbia. He has written for the Beach Boys and Jeff Beck, and played sax with Gerry Mulligan, Little Richard, Otis Redding, and Wilson Pickett.

#### The Big Shots

Brian De Palma's directing career began when he and William Finley were among the few men attending Sarah Lawrence. His best-known films are *Greetings*, *Hi Mom*, *Get to Know Your Rabbit*, and *Sisters*; among his discoveries are Allen Garfield and Robert De Niro.

Edward R. Pressman, with his partner, Paul Williams (different fella), has produced The Revolutionary, Sisters, and Badlands. They're currently working on The Secret Life of Plants.



# Paul Williams

